



LEARN TO DANCE
"THE WILLY WALK"
(See Page 8)

JULY-AUG.



25c

A Charlton Publication

HIT PARADER

RUNNING SCARED

BARBARA ANN

I'M A FOOL TO CARE

WILD IN THE COUNTRY

MAMA SAID

DADDY'S HOME

HELLO WALLS

LITTLE DEVIL

HALFWAY TO PARADISE

STAND BY ME

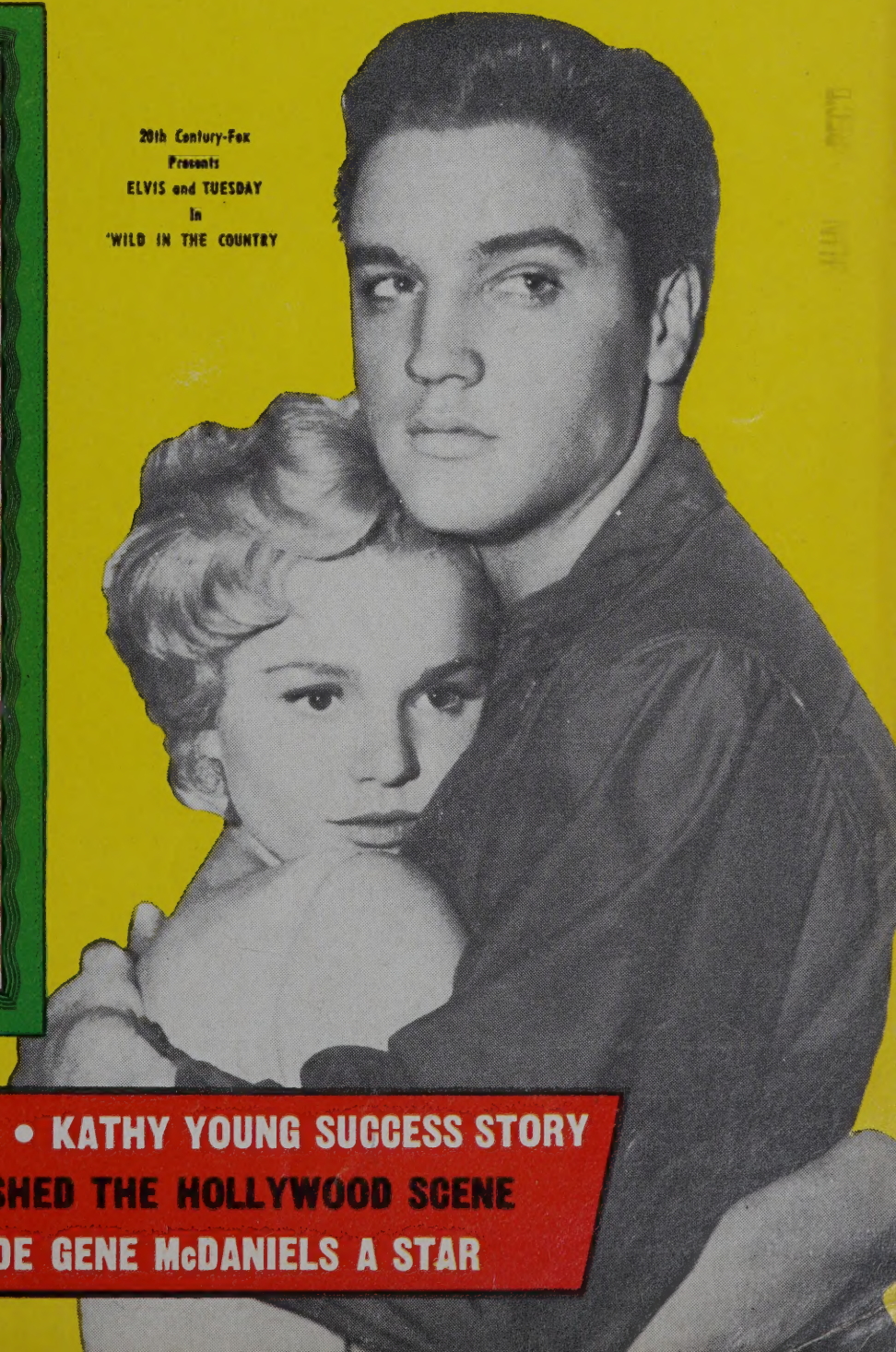
BREAKIN' IN A BRAND
NEW BROKEN HEART

LITTLE EGYPT

FLAMING STAR

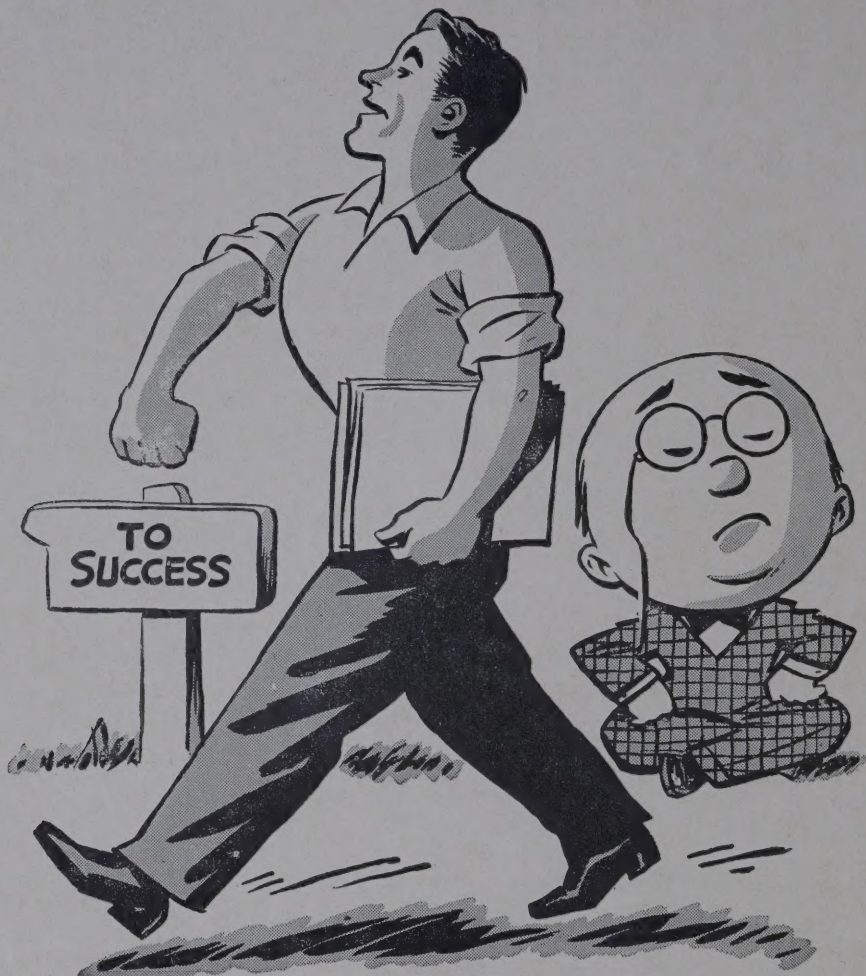
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★ WILD IN THE COUNTRY

PERETTI WEISS CREATORE

A rose grows wild in the country
A tree grows tall as the sky
The wind blows wild in the country
And part of the wild, wild country
am I

Wild, wild like the deer and the dove
Wild and free is this land that I love
A dream grows wild in the country
A love grows tall as the sky
A heart beats wild in the country
And here with a dream in my heart
Heart of the wild, wild country of
mine
Heart of the wild, wild country of
mine.

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★ STAND BY ME

BEN E. KING ELMO GLICK

When the night has come
And the land is dark,
And the moon is the only light
we'll see
No, I won't be afraid,
No, I won't be afraid
Just as long as you stand
Stand by me
So darling, darling.

Stand by me, oh,
Stand by me, oh, stand
Stand by me, Stand by me.

If the sea that we look upon
Should tumble and fall,
Or the mountain should crumble in
the sea

I won't cry, I won't cry,
No, I won't shed a tear
Just as long as you stand
Stand by me
So darling, darling.

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★ BUZZ BUZZ A-DIDDLE-IT

FRANK C. SLAY, JR. BOB CREWE

Well, I was rollin' down the highway
To see my baby Ruth
Car broke down, tire blew out
Found a telephone booth
I tried to call my honey
What was the sound I had to hear
(Buzz buzz a-diddle-it)
(Buzz buzz a-diddle-it) in my ear
Is some endless yackin' hound dog
Hawkin' 'n' sweet talkin' to my dear
(Buzz buzz a-diddle-it, buzz buzz
a-diddle-it)

Central seven, who's on that line
Break through to my baby
Three, oh, ninety-nine, oh, 5-0-5, me
Mama, switch me to heaven, get me
through

(Buzz buzz a-diddle-it, buzz buzz
a-diddle-it)

Telephone operator, my lovin' future
depends on you

(Buzz buzz a-diddle-it, buzz buzz
a-diddle-it)

Come on, honey, get my baby
Come on, sugar, get my honey.

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★ MAMA SAID

L. DIXON W. DENESON

Mama said there'll be days like this
There'll be days like this my mama
said

Mama said there'll be days like this
There'll be days like this my mama
said

I went walkin' the other day
And ev'rything was going fine
I met a little boy named Billy Joe
And then almost lost my mind.

Mama said there'll be days like this
There'll be days like this my mama
said

Mama said there'll be days like this
There'll be days like this my mama
said

My eyes were wide open
But all that I could see
Is chapel bells a-talkin'
But everyone about me.

But I don't worry 'cause
Mama said there'll be days like this
There'll be days like this my mama
said

Mama said there'll be days like this
There'll be days like this my mama
said.

And then she said someone will look at
me

Like I'm lookin' at you one day
And then I might find
I don't want you anyway
Mama said.

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★ FLAMING STAR

SID WAYNE SHERMAN EDWARDS

Ev'ry man has a flaming star
A flaming star over his shoulder
And when a man sees his flaming star
He knows his time, his time has come,

Flaming star, don't you shine on me
Flaming star, flaming star, keep
behind me

Flaming star, there's a lot of livin'
I've got to do
Give me time to make a few dreams
come true.

When I ride, I feel that flaming star
That flaming star over my shoulder
And so I ride in front of that flaming
star
Never lookin' around, never lookin'
around.

One fine day I'll see that flaming
star

That flaming star over my shoulder
And when I see that old flaming star
I'll know my time, my time has come.

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★ RUNNING SCARED

ROY ORBISON JOE NELSON

Just running scared each place we go
So afraid that he might show
Yeah, running scared, what would I do
If he came back and wanted you?
Just running scared, feeling low
Running scared, you loved him so
Just running scared, afraid to lose
If he came back, which one would you
choose?

Then all at once he was standing there
So sure of himself, his head in the air
My heart was breaking, which one
would it be

You turned around and walked away
with me.

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★ HELLO WALLS

WILLIE NELSON

Hello, walls, how'd things go for you
today

Don't you miss her
Since she up and walked away
And I'll bet you dread to spend
Another lonely night with me
But, lonely walls, I'll keep you
company.

She went away and left us all alone
The way she planned
Guess we'll have to learn to get along
Without her if we can.

Hello, window, well I see that you're
still here,
Aren't you lonely since our darlin'
disappeared,
Well, look here, is that a teardrops in
the corner of your pane,
Now, don't you try to tell me that it's
rain.

Hello, ceiling, I'm gonna stare at you
awhile,

You know I can't sleep
So won't you bear with me awhile,
We must all pull together or else I'll
lose my mind

'Cause I've got a feelin'
She'll be gone a long, long time.

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★ BREAKIN' IN A BRAND NEW BROKEN HEART

HOWARD GREENFIELD JACK KELLER

If my friends should ask for me
Here at home is where I'll be
There's no one I care to see
I'm breakin' in a brand new broken
heart

Now the heartaches have begun
It's a job that must be done
I have no time for having fun
I'm breakin' in a brand new broken
heart

Leave me alone
And let me cry, cry, cry
There are tears that must be cried
Till there's no more tears inside
Let me take the count of ten
Then I'll bounce right back again
Let me be alone till then
I'm breakin' in a brand new broken
heart.

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| 6. Good Time Baby | 34. I'm Gettin' Better |
| 7. Wonderland By Night | 35. Yogi |
| 8. Blue Tango | 36. Baby (You Got What It Takes) |
| 9. Will You Love Me Tomorrow | 37. Artificial Flowers |
| 10. Georgia On My Mind | 38. Blue Angel |
| 11. Stay | 39. Poetry In Motion |
| 12. You Talk Too Much | 40. Tall Oak Tree |
| 13. Itsy Bitsy, Teenie Weenie, Yellow Polkadot Bikini | 41. Burning Bridges |
| 14. Mama | 42. Alley-Oop |
| 15. Running Bear | 43. Im Sorry |
| 16. The Village of St. Bernadette | 44. Ruby |
| 17. Volare | 45. That's All You Gotta Do |
| 18. O Dio Mio | 46. I Love The Way You Love |
| 19. Mule Skinner Blues | 47. Where Or When |
| 20. Good Timin' | 48. What In The World's Come Over You |
| 21. When You Wish Upon A Star | 49. Let It Be Me |
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| 23. All My Love | 51. Dreamin' |
| 24. Angel Baby | 52. Ta Ta |
| 25. Rubber Ball | 53. Kiddio |
| 26. Harbor Lights | 54. The Madison |
| 27. We Got Love | 55. Let The Little Girl Dance |
| 28. Unforgettable | 56. Puppy Love |
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| | 58. So Many Ways |
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"A
New
Idea

For
Record
Buyers"

TONY ORLANDO

"Epic bows a sensational new talent," said Cash Box Magazine March 25, 1961. "He's young Tony Orlando and his name should be plastered all over the charts in the weeks to come. His fine first-time-out performance, 'Half-way To Paradise', looks like it can go all the way."

A native Manhattanite, 16-year-old Tony was deciding between baseball and aviation mechanic as a career when group singing opened an unexpected door into the music business.

"I was a very high boy soprano," Tony says. "I could get into any group. For two years I practically lived on Tin Pan Alley making demonstration records which later became hits for other artists."

NEVINS-KIRSHNER HELP

When his voice changed, Tony picked up his guitar and went to Nevins-Kirshner, independent record producers and music publishers, who are identified with such hits as "Where The Boys Are" and "Will You Love Me Tomorrow?"

Don Kirshner recalls the audition: "I heard Tony and visualized hits — a whole parade of them. I took him across the street to Epic Records."

Epic, poised for a vigorous expansion in the Pop field, immediately made Tony the keystone of the drive.

"Here," said Epic's Artist and Repertoire director, "was the teen-fresh



AL NEVINS & DON KIRSHNER

voice, the looks, the personality to express our growing label's new ideas for young record buyers."

100% TEENAGER

Tony is an enthusiastic member of the teenage audience he sings for.

"Our music expresses our feeling about the world we're learning to live in as adults," he says.

A musical career is an Orlando tradition. Tony's uncle was an opera singer and his maternal grandfather played trumpet in the official band for Lindbergh's homecoming in 1927, opened New York's late famed Roxy Theatre and played in the initial broadcast of radio station WINS.

Tony lives now in Newark, N.J. with his parents and his six year old sister Rhonda Marie, whom he adores.



At what age
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start using
Tampax?

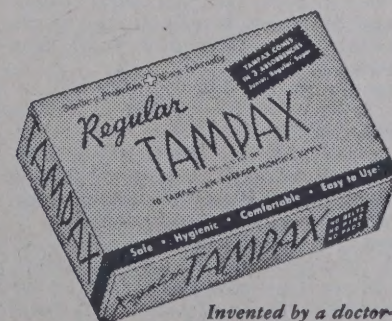
There are no hard and fast rules—but one trend is definitely on the upturn: girls are starting to use Tampax® internal sanitary protection at a younger and younger age.

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HOW THE EVERLY BROS. CRASHED THE HOLLYWOOD SCENE



Posed outside the "77 Sunset Strip" sound stage are, L to R, Edd Byrnes, Phil Everly, Roger Smith, Don Everly and Richard Long

Until the time they were six and eight years old respectively, Don and Phil Everly hadn't earned a penny!

Looking over the time between that period and the present, Phil Everly is 21, and Don 23, one must admit that the boys have made up for it.

Just how were they fiddling away those precious years? Simply behaving as normal children, while mother and dad were busy making a living with a daily radio show over station KMA, in Shenandoah, Ia.

It was in 1945, Don was eight years old and Phil six, when Ike and Margaret Everly turned to the boys and said, "You both like to sing with us at home. How would you like to do it on radio?"

How would they like it? They'd love it! The next night the new act of "The Everly Family," introducing Don and Phil, made its debut.

ROUGH GRIND

It wasn't easy. It meant getting up at 6:00 A.M. every morning for the boys, doing a morning show, going to school and doing a show later in the day. During the summer vacations, the family piled into an old jalopy and the boys worked harvest jubilees, revival meetings, square dances and road shows. Few youngsters in show business were given such opportunities to develop not only confidence with audiences, but their personalities and talents at the same time.

Everything was fine — for a while. Then the family and the sponsor disagreed over the type of music the boys were doing.

They had departed from strictly country music and were experimenting with styles of their own. In fact, Don already had tried his hand at writing and composing songs, the first published one being a tear-jerker called, "Thou Shalt Not Steal." When a friend jokingly told him later on "Well, that took care of the Sixth Commandment, what about some of the others?" Don grinned and said, "Actually it took care of the seventh and tenth too. The complete title was 'Thou Shalt Not Steal Another Man's Wife'."

When the Knoxville radio show ended, the family went into a huddle to discuss their future. Ike and Margaret felt that 19 years of radio had been enough and wanted to go into something more stable. TV was killing off radio at the time. Pa Everly went into the construction business, and Margaret, who had been training for it, took a beautician's job.

The boys decided that opportunities would be better in Nashville, which is one of the biggest music publishing and recording cities in the United States. That was early Summer of 1955, Don was 18 and Phil 16. Don had graduated from high school and Phil would continue in their new home town. He enrolled in Peabody Demonstration School from which he eventually got his diploma.

Meanwhile it wasn't easy for the two youngsters in Nashville. Ike and Margaret had moved to Hammond, Indiana, where Ike had his construction job and Mrs. Everly had secured a well-paying post in a beauty salon. The boys began making the rounds of recording studios and agencies — with

*An informal lesson in six-shooters
is being given by star,
Jack Kelly (Bart Maverick)*



*Tom Lopaka (nee Bob Conrad)
gets to meet The Everly Boys
for the very first time*

*Standing beside Efrem Zimbalist's
own antique auto (he uses it to
drive to and from Warner Bros.)*



no success. Months of frustration and disappointments went by. Saturday nights they would hang out around the alley of the stage door to Grand Ole Opry, the number one country music show in the nation — hoping to be noticed.

They were eventually — at least Don was, not by a talent scout, a publisher, or a recording company head. It was a pretty brunette named Sue Ingraham. She was 18, Don 19. They started dating and six months later, they were married in a Baptist Church in Ringold, Georgia. Tennessee law claimed they were too young to marry.

The boys kept battling for recognition. A friend in the music business suggested they talk to Wesley Rose, of the music publishing firm, Acuff-Rose. An appointment was made, the boys talked, and sang. Rose listened, was sympathetic and suggested: "Let me talk to Archie Bleyer — he's looking for some country music for his Cadence label. If he can't use you I will put you on our Hickory label."

THE STRUGGLE'S OVER

Two weeks later, "Bye, Bye Love," was recorded for Cadence. It sold one and a half million records! The struggling days were over.

The boys didn't rest on the one record. A steady stream of hits followed: "Wake Up Little Susie" (2 million); "All I Have To Do Is Dream," (1,800,000); "Bird Dog," (1,600,000); "Till I Kissed You," (over a million); "Kathy's Clown" (2,500,000); and currently working its way to the top ten, "So Sad." These in addition to half and three quarter million sellers. Several

numbers were written by Don and Phil.

NEXT STEP — ACTING!

In the Spring of 1960, the boys made a difficult decision. They signed one of the most fabulous contracts ever given a recording act with Warner Brothers earlier in the year. It guaranteed them a minimum of one million dollars. Although this assured their future as The Everly Brothers on records, the boys were looking far into the future. They had decided to become actors.

Opportunities for this already had been tossed at them by the dozens. Not only as guest stars in feature pictures, but in TV series as well. Don and Phil discussed every one of them thoroughly, weighed each offer, and politely turned them down.

Why?

Here's the answer!

"We want to continue recording as The Everly Brothers," they agreed. "But as actors, we must register as individuals — as Don Everly and Phil Everly. And right now, we aren't ready for it."

The boys will spend several months studying with the drama coach at Warners Studio. The boys are earnest and intense about their acting careers. Regardless of what happens, they feel they are giving it an honest try.

"More important than fooling anyone else," says Don and Phil simply in summing up their reasons — "is not to fool yourself."

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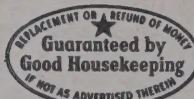
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LET'S DO THE

Willy Walk

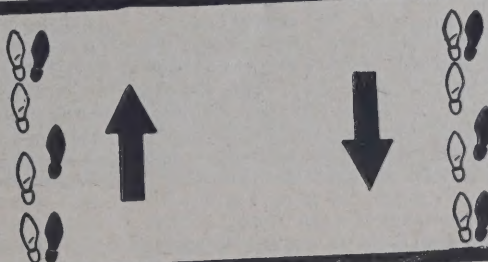
Here's your instructions on the latest teen dance craze!

WILLY WALK

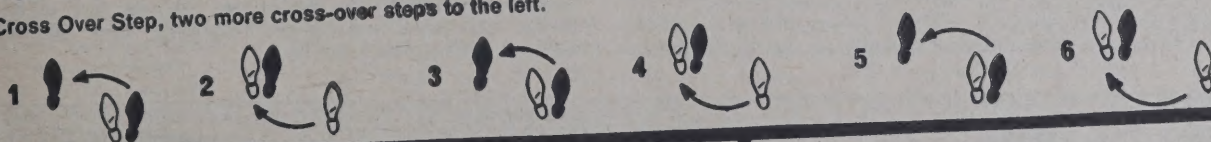
- 1** With both feet next to each other, stand on balls of feet. Twist sideways left and right with knees crossing each other.



- 2** Keeping with this twisting motion, walk forward a few steps. Then walk backwards in same manner to starting point. Continue this pattern till singer calls for cross-over step.

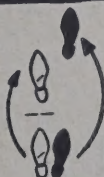


- 3** Cross Over Step, two more cross-over steps to the left.

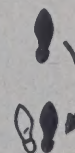


- 4** Squat down. Straighten up. Shake yourself.

- 5** Two steps forward. Left foot first, then right foot.



- 6** One to the back. Bring right foot back next to the left foot.



- 7** Hitch up your britches.

- 8** Do the Twist.

- 9** Go back to the Willy Walk. Do the same thing over till singer calls for a Shimmy. Start again till singer calls for a Stroll. Back to the Willy Walk.

This dance can be done by two people or by groups. Start off by standing about six feet opposite each other.

THE KATHY YOUNG SUCCESS STORY



Kathy's first interest in singing was aroused by her fourth grade glee club instructor whose name is unknown. She prompted her to enter the school talent show, and Kathy enjoyed it so much she entered the following two years. No winners were named in the contest, but it did help to lay the ground work for Kathy's career. Upon entering Hamilton Junior High, Kathy, as she tells it, chickened out of the seventh grade talent show. Then in the eighth year without her knowledge, a close friend submitted her name to the talent show committee and not until her name was posted on the school bulletin board as one of the contestants did Kathy know she was to be in the show. This proved to be a great inspiration to Kathy as she won the contest with flying colors.

It was on the 8th of August that Kathy's mother brought the members of a club called The "K-Pris," a civic group of which Kathy is a member, to Pacific Ocean Park, in Santa Monica, California, to see the Wink Martindale Show.

After the show she approached a man who she had noticed talking to other entertainers, and asked how she might make

a record. The gentleman turned out to be Jim Lee the A&R man for Indigo Records. He took the question as a real joke but because of Kathy's genuine enthusiasm gave her an appointment for an audition the following week, but because of a fall which laid her up for a few days the audition was postponed until the following week.

This proved to be a lucky fall for Kathy, for during her recovery a song entitled "A Thousand Stars" was suggested by Al Anthony, the program director of the top radio station in Bakersfield, California, KAFY as a good follow-up for the Innocents to "Honest I Do." But strange as it may be, Jim Lee felt the song could be done better using a girl's voice, but not giving a second thought to Kathy.

Then came the night of Kathy's audition, she got through no more than two bars of one of her own compositions, when it hit like a bolt out of the blue "why not have her try 'A Thousand Stars'." Well, she did it, was recorded and on the market within the week and by the following week the record was well on its way to hitsville.



★ HALF WAY TO PARADISE

JERRY GOFFIN CAROLE KING

I want to be your lover
But your friend is all I stay
I'm only half way to paradise
So near yet so far away
I long for your lips to kiss my lips
But just when I think they may
You leave me half way to paradise
So near yet so far away
Being close to you is almost heaven
But seeing you can do only so much
It hurts me so to know
Your arms are treasures
That my arms are forbidden to touch
So put your sweet lips next to my lips
And tell me that's where they're gonna
stay

Don't leave me half way to paradise
So near yet so far away.
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Nevins-Kirshner Associates, Inc.

★ LITTLE EGYPT

JERRY LEIBER MIKE STOLLER

Step right up, folks, and see
Little Egypt do her dance of the
Pyramids
She walks, she talks
She crawls on her belly like a reptile
Just one thin dime, one tenth of a
dollar
Step right up, folk (cymbal crash).

I went and bought myself a ticket
And I sat down in the very first row
They pulled the curtain but then
When they turned the spotlight way down
low

Little Egypt came out strutting
Wearing nothing but a button and a
bow

Singing ying gang, ying yang
(Gitch-gitchee gitch-ee)
She had a ruby on her tummy
And a diamond big as Texas on her toe
She let her hair down
And she did the hoochie koochie real
slow

When she did her special number on a
zebra skin

I thought she'd stop the show
Singing ying yang, ying gang
She did a triple somersault
And when she hit the ground
She winked at the audience
And then she turned around
She had a picture of a cowboy
Tattooed on her spine
Saying, "Phoenix, Arizona, 1949"
Yea, but let me tell you, people
Little Egypt doesn't dance there
anymore

She's too busy mopping
And-a taking care of shopping at the
store

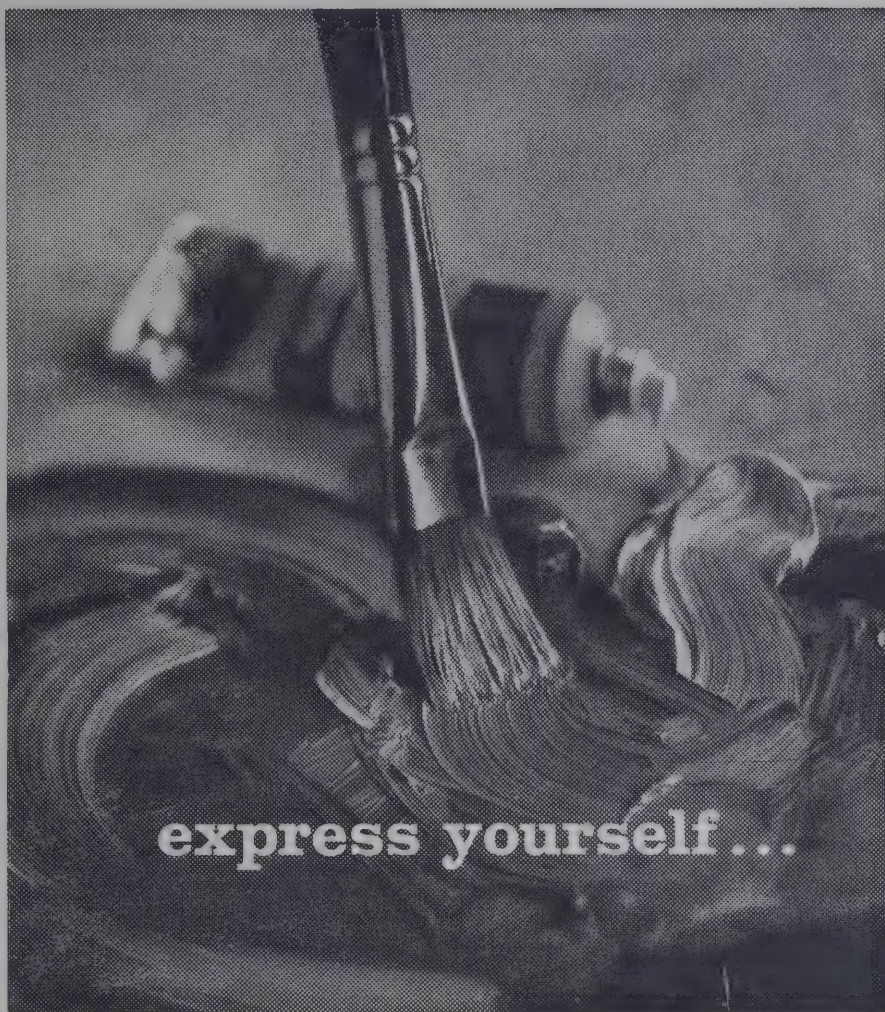
'Cause we got seven kids
And all day long they crawl around the
floor

Sing ying yang, ying gang.
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★ COUNT EVERY STAR

SAMMY GALLOP BRUNO COQUATRIX
How many times do I see your face?
How many times do I feel your
embrace?

Count ev'ry star in the midnight sky,
Count ev'ry rose, ev'ry firely,
For that's how many times I miss you,
Heaven knows I miss you
Count ev'ry leaf on a willow tree,
Count ev'ry wave on a stormy sea,
Count ev'ry star and darling, when you
do,
You'll know the times I have cried for
you.
Copyright 1950 by Paxton Music, Inc.



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mercial artists. So if you have an urge to express yourself with brush or pencil, here is a suggestion. Find out right away if you have talent enough for a career in some branch of the commercial art field.

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Swim Fashions



BEACH MATES — This bikini has its own bright cover-up in a matching poncho with high cuffed neck. The briefness of the two-piece suit is underscored by button-down tabs on bra and pants. Muted stripes in the cotton fabric follow lines of diamond-shaped poncho, which offers protection from too much sun.

SWIM SET — Something new under the sun is this tailored three-piece swim ensemble. The square-necked sleeveless top slips over a bra which matches the trim boy shorts.



and side vents at hem lines give some beach dresses and jackets an Oriental look.

Loose-fitting tunics, ponchos, and tent-like covers go over swim suits and provide protection from too much sun. Matching skirts turn many one-piece suits into smart-looking sun dresses.

Beachwear fabrics are rich in color and texture. If you wish, you can vie with Mr. Sun in the brightest yellow swim suit imaginable. Or the ocean's beauty may be reflected in your beach costume of blue and white stripes or in a green and blue abstract print. Plum, lilac, and coral are other hues you'll see down by the sea.

Polished cottons in striped, floral, and abstract designs glisten with a high

sheen. Raised designs on jacquard-weave cottons produce brocade or tapestry effects. Rickrack and popcorn stitches give cotton knits added dimension. Terry cloth takes to the water this year. Swim suits in this heavy, rough-textured fabric appear in gay colors and prints as well as white.

The Hawaiian influence is apparent in large floral cotton prints used in sarong-type bathing suits. Gingham checks are sprinkled with borders of multicolored flowers. Trimmings such as rickrack, scalloped edgings; and ruffles decorate the beach fashions.

Before buying beachwear, check hang tags for fiber content and tips on the care required. Then follow instructions given by the manufacturer.

FRECKLES

Do freckles prevent you from being beautiful? Start using Stillman's Freckle Cream today. It gently lightens and leaves the skin smooth soft and clearer. It is more than a freckle cream. Thousands of girls, women and men all over the world have used it for years. A good complexion always adds a charm to your personality.



Write for free Beauty booklet with many beauty suggestions

THE STILLMAN CO.

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'How to Make Money with Simple Cartoons'

A book everyone who likes to draw should have. It is free; no obligation. Simply address **FREE BOOK**

CARTOONISTS' EXCHANGE
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GIANT
10 \$1.00
Ft.

Largest Distributors of U.S. Govt. Surplus Balloons in the USA. Inflate up to Giant 30 ft. diameter with air or gas. Fun at the Beach, Water Sports, etc., Flying Advt. visible for miles. Terrific for attracting crowds at Openings, Fairs, Roadside Stands, Gas Stations, Sports Events. Made of Durable Neoprene Rubber. New, never used. No C.O.D.'s.

2 ft. (Beach Ball Size) . . .	2 for 50c (5 for \$1.00)
6 ft. size	59c ea. (2 for \$1.00)
10 ft. size	\$1.00 ea. (6 for \$5.00)
30 ft. size	\$2.00 ea. plus \$0.50 postage & handling
30 ft. size illus.	10 for \$20.00—Exp. collect

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6 TOP HITS OF THE WEEK

ONLY 69c — LESS THAN 12c A TUNE



LOOK FOR THIS DISPLAY RACK
AT YOUR
LOCAL MAGAZINE DEALER'S



Hi Guys and Gals:

Sure hope you're enjoyin' your Summer vacation — and to make it even better, we've put together an issue of H. P. which will keep you mighty interested.

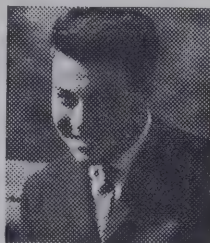
"New Summer Swim Fashions" by one of the world's top designers is here for you — and some swingin' tips on the styles you'll want to get with.

You'll also learn to do the new teen dance craze, "The Willy Walk." It's a real winner!

"A Thousand Stars" are still glowing for Kathy Young and we think you'll



TONY
ORLANDO



really dig her "success story."

It looks like our favorite singers did it again — made the Hollywood scene. Who are we speaking of — none other than The Everly Brothers. Will they be a hit, now that they've "crashed" Hollywood? Turn to our great story and get all the hot facts.

The "Quiet One" Gene Pitney is a "Prunin' and Preenin'". Do we have you confused? There's only one way to get unconfused. You guessed it — flip to our movin' 'n' groovin' story.

Gene McDaniels — the one who sings with feeling — knew that "100 lbs. of Clay" was just what the people wanted



JOHNNY
CRAWFORD



and the first time it was heard it was determined an immediate smash. Gene McDaniels isn't complaining because he hopes all you swingers dig the many new releases he soon will have.

If you hipsters can tear yourself away from your HIT PARADER, you will be wise to check up on when Elvis' new flick is coming your way. Elvis again adorns the giant, silver screen in a dramatic movie which turns to tragedy. It's a big one so don't miss "Wild In The Country" with none other than Tuesday Weld as co-star.

As we sign off, until next time, we hope you enjoy every page of your H.P. — from top to bottom. Any questions or ideas you may have are welcome.

★ DADDY'S HOME

SHEPPARD

BASSETT

BASKERVILLE

You're my love you're my angel
You're the girl of my dreams
I'd like to thank you for waiting
patiently
Daddy's home, daddy's home to stay
How I've waited for this moment
To be by your side
Your best friend wrote and told me
You had teardrops in your eyes
Daddy's home, daddy's home to stay.

It wasn't on a Sunday (Monday and
Tuesday went by)
It wasn't on a Tuesday afternoon (All
I could do was cry)
But I made a promise that you
treasured
I made it back home to you.

How I've waited for this moment
To be by your side
Your best friend wrote and told me
You had teardrops in your eyes
Daddy's home, daddy's home to stay
Daddy's home to stay
I'm not a thousand miles away.
Copyright 1961 by Keel Music

★ YOU CAN DEPEND ON ME

CHARLES CARPENTER
EARL HINES

LOUIS DUNLAP

Dear one, you were all I had,
And that's why I feel so bad,
To think that you will be so far away
Love's a game where stakes are high.
So before we say, "Goodbye,"
I've only this, my farewell words to say:

Though you say we're through,
I'll always love you,
And you can depend on me
Though someone you've met
Has made you forget,
You know you can count on me

I wish you success,
Loads of happiness,
But I must confess, I'll be lonely;
If you need a friend,
I'm yours to the end,
And you can depend on me.
Copyright 1932 by Peer International Corp.

★ HOW MANY TEARS

GERRY GOFFIN

CAROLE KING

How many tears can you cry when
you're sad and lonely
How many tears can you cry when
someone makes you blue
That's a question I'm still unable to
answer
'Cause I ain't stopped cryin' over you
How many lies can you count
When you just can't sleep at night
How many lies can you count
Before your heart is free
That's a question I'm still unable to
answer
'Cause I ain't stopped cryin' over you
told me
There's just no end to all the broken
promises
That I recall
I was a fool to fall for you
It hurts to know you played a game
And went and had yourself a ball
And through it all you made me blue
Now how many tears can you cry till the
longin's over
How many tears can you cry till you
want someone new
That's a question I'm still unable to
answer
'Cause I can't stop my love for you.
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Kirshner Associates, Inc.

★ I'M A FOOL TO CARE

TED DAFFAN

I'm a fool to care
When you treat me this way
I know I love you
But what can I do
I'm a fool to care
I'm a fool to cry
When you tell me goodbye
You left me so blue
When you were untrue
I'm a fool to care
I know I should laugh
And call it a day
But I know I would cry
If you went away
I'm a fool to care
When you don't care for me
So why should I pretend
I'll lose in the end
I'm a fool to care
I'm a fool to care.
Copyright 1948 by Peer International Corp.

★ THE GIRL OF MY BEST FRIEND

BEVERLY ROSS

SAM BOBRICK

The way she walks, the way she talks
How long can I pretend
Oh, I can't help it
I'm in love with the girl of my best
friend
Her lovely hair, her skin so fair
I could go on and never end
Oh, I can't help it
I'm in love with the girl of my best
friend
I want to tell her how I love her so
And hold her in my arms, but then
What if she got real mad and told
him so
I could never face either one again
The way they kiss, their happiness
Will my aching heart ever mend
Or will I always be in love
With the girl of my best friend?
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Sole Selling Agent, Hill & Range Songs Inc.

★ HOW COME

WALDENSE HALL
OTIS BLACKWELL

RUTH HUDSON

How come, how come, oh
How come, how come, oh.

I remember when you kissed me
I used to hit the floor
Well, now, oh baby when you kiss me
I don't hit the floor no more
How come (how come)
Tell me how come (how come)
Baby, I don't hit that floor no more,
how come.

I remember when you held me
I used to burn like fire
But, now, oh baby when I hold you
I don't get that burning desire
How come (how come)
Tell me how come (how come)
Baby, there's no fire and no desire,
how come.

What can the matter be?
Why should it be this way
Is there something wrong with me?
Please don't be ashamed to say.

Well, I remember when you answered
My every beck and call
But, now, oh baby, when I want you
You don't hear my call at all.
Tell me how come (how come)
Baby, you don't hear my call at all,
how come.

(c) Copyright 1961 by Shalimar Music Corp.

PRUNIN' & PREENIN'

Gene Pitney



By

EDDIE
ROCCO

No Matter What The Rumors Are The Facts Speak For Themselves: Gene Is a Swingin' "Cat"

Like hamburger and onions!
Like boy and girl!
Like moonlight and romance!
Like ham and eggs, and not like Jan and Dean, Pitney and Rocco go together!

The sharpies may spend a lifetime prunin' and preenin' Gene Pitney but, after all the effort, he'll remain the good old fashioned, normal American boy. He's just destined to follow a pattern of Rocco rascality and loving it.

FIRST MEETING

My first meeting, with this lad, was in the fancy Garden Room restaurant of the Hollywood Plaza Hotel, where lunch was being served on a white linen table cloth. There were

fancy white napkins and glistening silverware. Then there was the usual array of "wheels," men important to the development of a rising, recording artist. Yes, there were about half a dozen at the table and more to come.

There was the empty chair, which stood beside Gene Pitney. Oh yes, there were other empty chairs surrounding the huge, round table. However, the others stood at attention, like stuffed shirts in an air of formality. But, the chair beside Gene, well there was something about it that indicated a sort of disarray, even an informality. It just seemed intended for me.

There was the usual introduction, of Gene to me, and his warm handshake wasn't just another phony, "I'm so de-



*Jana Taylor gives Gene a big "buzz".
Both Jana and Gene are labeled as
future Hollywood film stars*

*In some action shots from Coast T.V.
spot, Gene Pitney and Annette
Funicello cut cute capers*

lighted to meet you" thing. It carried a secret message and might well have said, "We dig one another, Rocco. I need you."

Pitney guided me into that empty chair before we broke our handshake. I knew right then that this is my kind of boy. That together we'd now bear the burden of fame, listen to the plans being formulated for the youngster.

I've always prided myself with my affection for kids and had no patience for adults who feel that kids are just that. It has long been my belief that age does NOT make for wisdom and that a young idiot can grow into an old idiot.

We heard radio station KDAY'S program director, Bruce Wendell, qualify himself to speak on the subject of how a teen-ager idol is supposed to dress.

Wendell is an artist by birth and inclination, according to him. He "dressed" his image from shoes to collars and left nothing to anyone's doubt.

Befuddled Pitney was trying to digest it all as best he could and would have been more comfortable at an off-beat hot dog stand with me.

The handsome program director rolled merrily on: "Tony Curtis knows how to dress. Rydell is stiff (writer's note: You're nuts). He says, 'Yes, Mr. Como and no, Mr. Como', Darren orders clothes, custom stuff. Knows nothing about clothes. Never let Gene wear round collars. You can't say, 'Give me a suit like Dean Martin's'. You're not built like him. Don't wear big collars or pointed shoes or padded shoulders."

Wow!

The break came when Jana Taylor, a young actress, arrived.

To maintain my stature, I did as always. I remained aloof, with a sort of, "You pursue me Baby," attitude.

How Pitney reacted, I really don't know. I was thinking too much about myself as well as showing him how to do it.

This gives a guy a chance to "maneuver" with the women. Make 'em come get you.

So the first words out of Jana's mouth, "Oh Eddie, how's Claire?"

Right away, this youngster has spilled the beans. I don't walk around with a sign hung on me telling girls, "Beware, I'm married." So why does she have to cramp my style. Let the girls live a little. Let them suffer a spell. Let Pitney be shown how to hit the big time with the women, my way.

Gene was sipping his cup of tea, I said, "TEA," and obviously understanding my dilemma. He rescued us from the uneasy silence with, "I don't dig coffee. It's cliché."

"Great stuff," I felt, a kid using language like that. This boy had education.

As a matter of fact, he has. He went to Hillyer College in Connecticut, where he studied to be an electronics engineer. Then along came Aaron Schroeder and engineered a career in the field of music, Pitney's first love.

Please notice that I refer to him more often as "Pitney" and not "Gene." You see, Gene is ordinary but take a name like Pitney and you'll find you can do a lot more with it. Stand in front of a mirror, for instance, and try saying it. See what happens. You have to "pit" it out, whereas Gene is something you just throw away without even parting your teeth. Pitney is good for exercising facial muscles and for breathing drills. Try it.

LUCKY BOY THAT GENE . . .

He's a lucky boy, this Pitney is. Everything has just fallen in place for him, like a jig saw puzzle.

He wrote several songs, such as Steve Lawrence's recording of "Tears From Heaven"; June Valli's "Lookin' At The World" and Clyde McPhatter's "Today's Teardrops." Then he landed Schroeder and Schroeder landed him a United Artists' recording contract and they came up with the hit tune, "I Wanna Love My Life Away." Then he sang the title song in the Kirk Douglas picture, "Town Without Pity." Along came the chance to be on a television film with Annette.

Then he met me and we got away from the "summit" as Pitney called it, at the Plaza Hotel. With Jana Taylor, we adjourned to a picture shooting spree. First stop was the Greek Theatre (open air), where there is no show during daylight hours. The place is open to visitors, however. Here's where my training started.

Every young man should know something about theatre behavior, romancing instead of watching the picture. First thing I do, sort of to warm the "players up," is explain that, after all, they are actor and actress, and to accept my instructions as coming from the "director." This always works.

THE MANAGER'S A SPORT

Aaron Schroeder is a real swingin' guy and doesn't mind spending a buck so he invites Claire also.

When we arrived at the Hollywood Roosevelt Hotel, Pitney had saved a seat beside him for me. So we eat, my wife and I, like it'll be out of style tomorrow. I'm a big talker at the table and dominate the whole scene until . . . until when? Until the check is due to arrive. Remember, ducking checks is an art and there breathes not the waiter who has yet pegged me for the guy to give the check to.

The check was dropped neatly between Schroeder and Harry Goldstein, who is one of the big wheels for United Artists. They squabbled over it, each one trying to grab it. Me? I'm not a fighter. I really don't know who won it.

If Schroeder ever comes to your town, be sure to meet

him. It's a sure thing for a dinner invitation for you.

At the TV show, Pitney told us he shook twelve hands but there were only seven greeters there.

Sneaks will be sneaks and I know for sure that some jokers got in a couple of handshakes. But, what I'm wondering about, "Do the "two shake" guys get off a shake with each hand?" I doubt if it's with the right hand twice. This could be a mess and, after intensive questioning, Pitney could shed no light on it.

The possibilities are tremendous. It could be that a two hand shaker uses the left on the second time around and twists the hand around so that the thumb is on the bottom. Then wouldn't Pitney have known that the thumb is in the wrong place? Of course he would but he doesn't remember. The too, it could be that some wise guy gives you the back of his hand, during a left handed shake. A thing like this, might even get someone slugged, giving with the back of the hand.

To top it all off, Pitney's biography tells me that his favorite movie was "Let No Man Write My Epitaph."

I think I'd better quit now lest I get Pitney in a mess and have to write it.



Posing for your H.P. photog are, L. to R. Gene, actress Joan Brady, Dorsey Burnette and top West Coast disc jockey, handsome Wink Martindale

MOVIE
OF THE
MONTH



Elvis *in* "WILD IN THE COUNTRY"

20th CENTURY-FOX FILM



"THE STORY"

This is the story of a young man (Elvis Presley), who is a potential literary genius but is faced with the problems of surmounting coarse beginnings, a lack of education and a history of violence and rebellion. He is plagued with a venal uncle (William Mims); his daughter (Tuesday Weld), sex-crazed and immature, and the arrogant son (Gary Lockwood) of the town's rich man (John Ireland). He is aided by his childhood sweetheart (Millie Perkins) and a psychologist (Hope Lange), with whom a somewhat unprofessional relationship develops. These tides of emotion reach a climax when the rich man's son dies after a fight with the young writer and all the principals seem bound to flounder in the

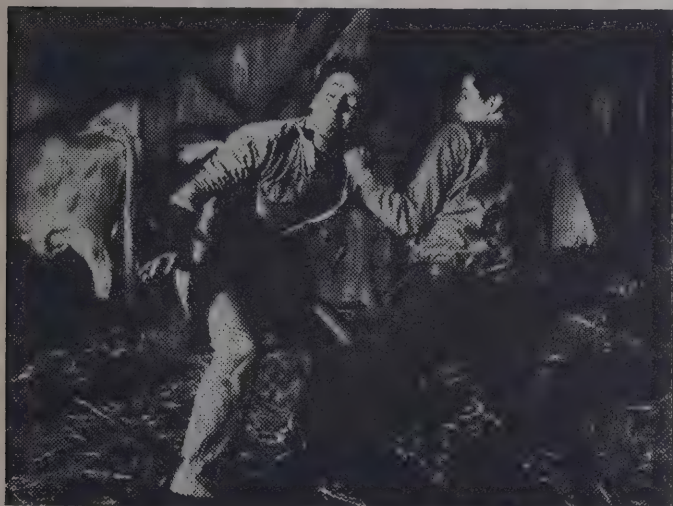
tragedy. But, each finds some sort of a solution in his own way and proceeds towards his destiny.

THE WRITERS

"Wild In The Country" is a phrase from Walt Whitman's "Leaves Of Grass," which Producer Wald had been cherishing for years against the time he could use it as the title of a film. The opportunity finally came, he felt, with the purchase of "The Lost Country," the very highly regarded first novel of J.R. Salamanca. The author very recently has published his second novel, "Lilith," also to critical huzzas. Salamanca is a former actor, a graduate of the Royal Academy Of Dramatic Art in London.

Clifford Odets, one of the most gifted playwrights of this

Elvis Is In Fast-Moving, Acting Company, Along With Such Top Flick Names As Hope Lange, Tuesday Weld, Millie Perkins And John Ireland



century, wrote the screenplay of "Wild In The Country." His plays include "Waiting For Lefty," "Golden Boy," "The Big Knife" and "The Country Girl." He has also written the screenplays of such outstanding productions as "Humoresque" and "The Sweet Smell Of Success."

THE DIRECTOR

Philip Dunne is the son of the late Finley Peter Dunne, creator of "Mr. Dooley," and as of the completion of "Wild In The Country" was one of the few sons of fair Harvard undrafted by the Kennedy administration.

Dunne began as a writer of short stories and was brought to Hollywood to write screenplays. Over the years he has amassed some outstanding writing credits such as "The Robe," "How Green Was My Valley," and "Pinky," to name a few. In more recent years he has turned to direction and this was his eighth picture in this capacity. Outstanding amongst his directoral credits are the highly successful "Blue Denim" and "Ten North Frederick."

THE STAR

Elvis Presley might have found some almost autobiographical aspects in the character and history of "Glenn Tyler," the character he portrayed. Both have the same geographical background, the northern perimeter of the South; both came from modest family background, though Elvis comes of upright stock while there is a streak of depravity in Glenn's. Both completed their formal education with high school and both are possessed of great talent. There is a certain restlessness — a certain nervous drive — in Elvis, also, that fits the character of Glenn exactly.

Elvis, of course, found recognition of his talent, possibly before he recognized it, himself. Probably his solid heredity, sound environment and native good sense would have prevented any such excesses as Glenn indulged in even if he had found no outlet for his gifts. But there is an interesting speculation as to what sort of person Elvis Presley would have been if he were still driving a truck in Memphis.

Presley has a consuming ambition to become a straight dramatic actor; to play a role without singing. He has never enjoyed greater success than is now his as a recording artist, but he would like to separate the two aspects of his career as Frank Sinatra has done. However, the very dimensions of his success are a bar to the accomplishment of this aim. During shooting of "Wild In The Country" he received a platinum watch from RCA-Victor for having sold 75,000,000 records for them, an accomplishment without parallel in the industry. And, partially because of this, Elvis' fee for films is so high that any producer would be loathe to neglect exploitation of this important phase of his talents. Certainly Producer Wald feels this way and there are five songs in this production.

However, Elvis is developing remarkably as an actor and as a straight screen personality. Going for him is an extraordinary memory which frees him of any concern about remembering lines. He also moves well — as Dolores Del Rio puts it, "like a young panther." Additionally, Elvis has the ability to project himself into the mood required: A sort of do-it-yourself "method." Elvis may not yet be ready for "Hamlet," but the producers of "Wild In The Country" are proud of his performance and predict a brilliant future.



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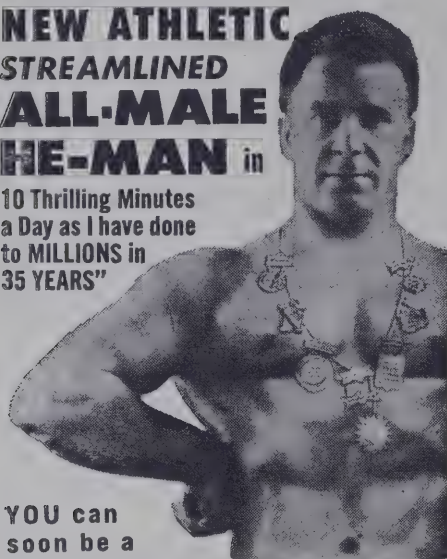
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★ BARBARA ANN

FRED FASSERT

Ba-Ba-Ba-Ba-Barbara Ann

Ba-Ba-Ba-Ba-Barbara Ann

Barbara Ann, take my hand, Barbara
Ann

You got me rockin' and a rollin'

Rockin' and a reelin'

Went to a dance

Looking for romance

Saw Barbara Ann

So I thought I would take a chance

Ba-Ba-Ba-Ba-Barbara Ann

Ba-Ba-Ba-Ba-Barbara Ann

Played our favorite tune

Danced with Betty Lou

Tried Peggy Sue

But I knew they wouldn't do

Ba-Ba-Ba-Ba-Barbara Ann

Ba-Ba-Ba-Ba-Barbara Ann

Barbara Ann, Barbara Ann

Barbara Ann, Barbara Ann.

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string Music

★ I SHOULD KNOW BETTER

RHODA ROBERTS

KENNY JACOBSON

Somebody else was so in love with you

You made a fool of him and told him

you were thru

You came to me and promised to be true

I should know better.

I know a leopard doesn't change his

spots

The hurtful lies you told me taught

me quite a lot

But in your arms how quickly I forget

I should know better.

Love was a cage, you wanted to be free

You played around and I pretended not

to see

What made me think that you'd be

true to me

I should know better.

How well I know what lies ahead with-

out a crystal ball

It's plain to see I'm ridin' for a fall

I should know better.

You'll do to me just what you did to

him

I'm gonna wind up on the outside

lookin' in

And then I'll cry, "Oh, what a fool I've

been."

I should know better.

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★ THAT'S WHAT I CALL TRUE LOVE

GERRY GOFFIN

JACK KELLER

Ev'rytime that you are broken hearted

I feel as if my heart is broken, too

And anytime you see my teardrops

falling

You feel that ev'ry tear belongs to you

That's what I call devotion

That's what I call true love

Sharing ev'ry sweet emotion

That's what I call true love.

We don't have a doubt about the future

There's nothing in this world that we

can't share

And we won't worry if our dreams

forsake us

Together we can kiss away each care

When you look at me and see me

smiling

Your eyes light up with such a happy

glow

And ev'ry time I want your arms around

me

It's funny how you always seem to

know.

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★ SOME KIND OF WONDERFUL

KING

GOFFIN

Wonderful, wonderful, wonderful

All you have have to do is touch my

hand

To show me you understand

And something happens to me

That's some kind of wonderful

Anytime my little world seems blue

I just have to look at you

And everything seems to be

Some kind of wonderful

I know I can't express

This feeling of tenderness

There's so much I want to say

But the right words don't come my way

I just know when I'm in your embrace

This world is a happy place

And something happens to me

That's some kind of wonderful.

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★ GHOST TRAIN

VIRGIL HOLMES

Woke up this mornin', tears run down

my face uh huh, uh huh

Woke up this mornin', tears run down

my face uh huh, uh huh

Since she left me, my baby's not

around

Ghost train, ghost train, ghost train,

yeah ghost train

Took my baby, took her away

Mister engineer, take that throttle in

your hand

Turn that train around, bring her back

again

Ghost train, oh, ghost train, ghost

train

Rollin' down that line

Headlights shine on through the night

Mister engineer, take that throttle in

your hand

Bring my baby back to me, ghost train

Oh, ghost, ghost train, bring my baby

back again

Back again, back again, bring my baby

back again

Ghost train, bring my baby, bring her

back to me.

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★ LA LA LORETTA

BOB CREWE

La la la la la Loretta

I'll never forget, cha cha cha, la la

Loretta

I'll never forget, cha cha cha

La la la la la la la la la Loretta

ta-ta

Why did you quit me and split me from

the scene last night

You know your daddy's a daddy who

treats you right

Gimme a chance now just think about

it

Please understand I'm your lover man

Don't ever doubt it, come back (come

back)

Come back (come back)

Why do ya wanna be mean to me

La la la la la la Loretta

I'll never forget, cha cha cha, la la

Loretta

Never, no never, did I ever cheat on you

Never, no never, did I ever make you

blue

My heart is shell shocked 'n' shook up,

honey

'Cause without you, I'm a cotton-tailed,

lonely, blue bunny

Come back, come back, why do you want

to be mean to me.

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★ LITTLE DEVIL

NEIL SEDAKA HOWARD GREENFIELD

Wo wo wo oh yeah yeah
 Hey, little devil
 Wo wo wo oh yeah yeah
 Hey, little devil
 Hey, little devil, you're always running
 'round
 It's time that someone started bringing
 you down

There'll be some changes made
 Your rovin' days are through
 Hey, little devil, I'm gonna make an
 angel out of you

Hey, little devil, you got me all in a
 whirl

You're a cute little devil, and I'm
 gonna make you my girl
 You're out to break my heart, but just
 before you do

Hey, little devil, I'm gonna make an
 angel out of you

They say beware, but I don't care
 I love you just the same

You're an old heart breaker and a
 mischief maker

But I'm wise to your game

Hey, little devil, everything is gonna be
 fine

'Cause someday soon I'm gonna make
 you all mine

There'll be no running around
 You met your Waterloo

Hey, little devil, I'm gonna make an
 angel out of you.

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 Kirshner Associates, Inc.

★ TOO HIGH CLASS

BONNIE FUSSELL LUKE THOMPSON

Baby, baby, baby, you're too high class
 for me

Baby, baby, baby, you're too high class
 for me

Oh, yes, if you want me to call you
 dear

Get off your high horse and come down
 here.

Because baby, baby, baby,
 You're too high class for me
 You said your love was true
 And would ever be
 But since you went to college
 Got yourself a degree
 You been tryin'
 To put yourself above me.

Oh, baby, baby, baby
 You think you're way too cool
 Flirtin' with all the big wheels
 Playin' me for a fool.

Oh, yes, if you think you're gettin' by
 with this
 You better find yourself some new lips
 to kiss

'Cause, baby, baby, baby, you're too
 high class for me.

You used to like the movies and the
 record hops
 When it came to boppin', honey, you
 were tops
 You used to make the figures in your
 cool blue jeans
 But now you're wearin' sable and mink.

Yes, my little girl, you're too high
 class for me
 Baby, baby, baby, you're too high class
 for me

Oh yes, now I know nothin' 'bout the
 modern arts

But I know a thousand ways to thrill
 your heart

So, baby, baby, baby, you better come
 back to me.

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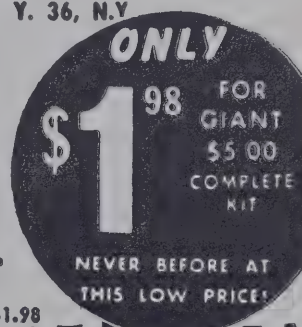
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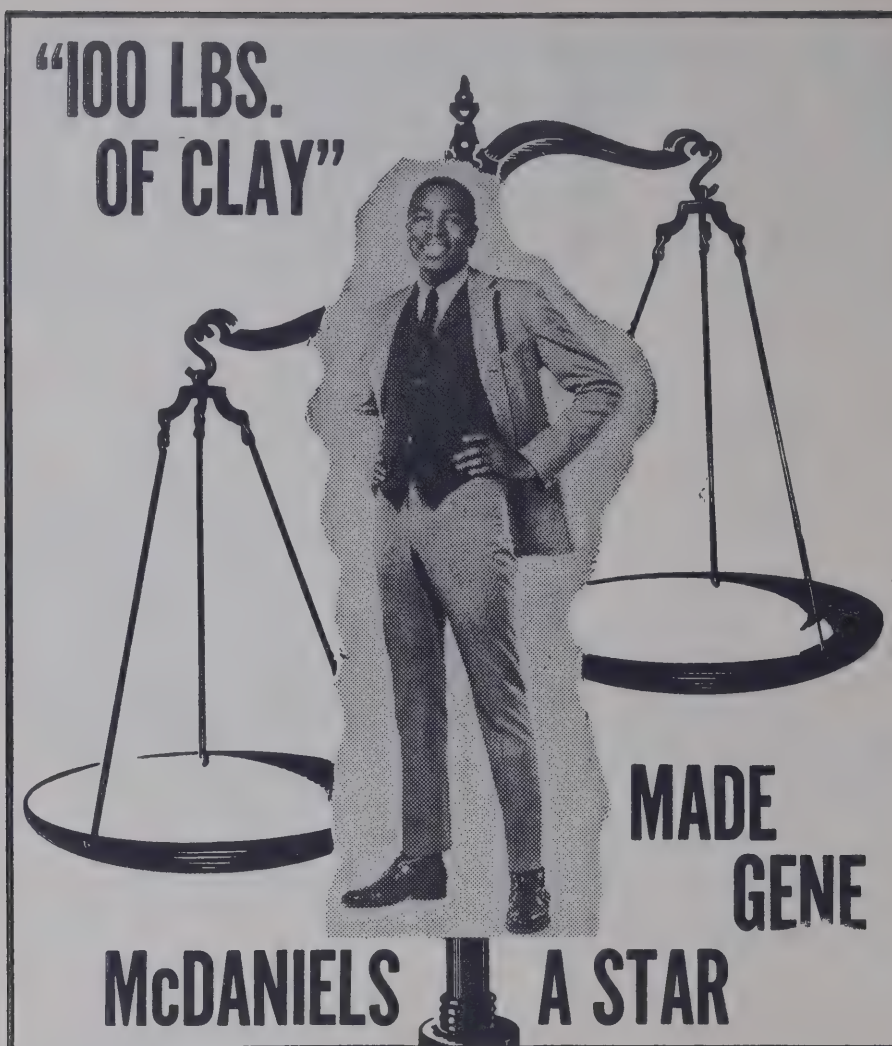
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One of the freshest and most vigorous ballad-singing youngsters to appear on the musical scene in several years is Liberty Records' recording star, Gene McDaniels. Eugene McDaniels was born in Kansas City, Kansas, on February 12, 1935. When he was six weeks old, the family moved to Omaha.

McDaniels' style and repertory have been strongly influenced by the fact that his father was a minister, the Reverend B.T. McDaniels. His earliest musical contact was with a professional gospel singing group which he joined at the age of 13 and toured for three months. Gene went to Technical High School where he played a great deal of basketball. He also played saxophone in the high school orchestra. Gene formed his own quartet which sang everything from gospel to jazz. During the next decade, he formed several vocal groups touring the country with great reception. The influence of the gospel singers was still there, but now his idols became Frank Sinatra and Ella Fitzgerald. "I would sit by the phonograph listening to these great artists and their phrasing of musical statements for hours," says Gene. "It was a real education." During this time, McDaniels also found time to attend Omaha University, Nebraska University, and the Omaha Conservatory Of Music.

GENE TODAY...

Today, he has developed into a tremendously versatile singer who has performed every type of music ranging from gospel to jazz, from spirituals to folk music. The same sincerity that his father brought to his preaching is the quality that distinguishes McDaniels'

rendition of a song. This sincerity coupled with his conviction about the lyrics and his need and talent for communicating the statement of the ballad to the audience have become the hallmark of McDaniels' style.

Mr. McDaniels' first record "In Times Like These" backed with "Once Before" created a great deal of excitement; and in the words of Si Waronker, Liberty's president and A&R director, Gene McDaniels has "a future as exciting and far-reaching as his unusual talent. His current release is "A Hundred Pounds Of Clay" which has become his first big hit for Liberty.

The afore-mentioned statement is that Gene will have an exciting and far-reaching future. Why are we able to say this? Gene McDaniels is a singer with class. When he sang "100 Lbs. Of Clay," he knew just what style and beat to use to make it a song that would be a chart-climber all over the country. Even when the song first was heard, it was proclaimed an instant hit by Cash Box and Billboard. Now, that Gene has made it, he will make it again. Mr. McDaniels will be making guest appearances on TV-er's from the East Coast to the West Coast. Personal appearances will also keep him busy. There's no telling how many more hits he'll make — although if they all have the quality of his last hit, we know there will be plenty. Gene McDaniels is another bright, young star of today. The future we know will be a happy one for Gene who is enjoying his success as much as we fans are. Just keep your eyes and ears open for the new sound that Gene McDaniels will be singing and a-chanting for us real, real soon.

★ I'M IN THE MOOD FOR LOVE

JIMMY McHUGH DOROTHY FIELDS

I'm in the mood for love
Simply because you're near me
Funny, but when you're near me
I'm in the mood for love
Heaven is in your eyes
Bright as the stars we're under
Oh! Is it any wonder
I'm in the mood for love?
Why stop to think of whether
This little dream might fade?
We've put our hearts together
Now we are one, I'm not afraid!
If there's a cloud above
If it should rain we'll let it
But for tonight, forget it!
I'm in the mood for love.

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★ I DON'T KNOW WHAT IT IS BUT I LIKE IT

OTIS BLACKWELL SIDNEY J. WYCHE

Mm I like it like that
Yeah, I like it like that
I don't know what it is,
But whatever it is
It's keeping me awake at night
I don't know what it is,
But whatever it is
It makes me feel all right
Now, I can't explain
'Cause I feel no pain
I don't know what it is,
But whatever it is I like it
Mm I like it like that, now
Well, I don't know what it is,
But it's got me doing things I never
did before
I don't know what it is,
But I just can't stop pacing up and
down the floor
What can it be that's got a hold of me?
I don't know what it is,
But whatever it is I like it
Mm I like it like that, now
I tried to figure it out the whole night
through
One thing I know for sure,
It's got something to do with you
Listen, baby, I don't know what it is
But whatever it is
I pray it never goes away
I don't know what it is,
But I'm ready to do anything your
sweet lips say
Good gosh! For goodness sake!
How much can I take?
I don't know what it is,
But whatever it is I like it
Mm I like it like that now.

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★ ON THE HORIZON

JERRY LEIBER MIKE STOLLER

On the horizon
Out where the ocean meets the sky,
On the horizon
I saw a ship go sailing by,
This was the ship that I'd often
dreamed of.
A ship made of gold
With a gold sail above.
This was the ship that I dreamed
Would someday bring my love.

On the horizon
Out where the lonely seagulls cry,
On the horizon
My ship of dreams came sailing by,
Sailing to me with its cargo so rare.
A ship coming closer and closer, I
swear.
Closer and closer till I woke up
And found you there.

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★ SAVED

JERRY LEIBER

MIKE STOLLER

I used to smoke, I used to drink
I used to smoke, drink and dance the
hoochy coo
I used to smoke and drink
Smoke and drink and dance the hoochy
coo, oh yeah
But now I'm standing on this corner
Praying for a real rescue, ah ha.

That's why I'm saved, I'm saved
People, let me tell you 'bout a kingdom
come

You know I'm saved, I'm saved
I'm gonna preach until you're deaf
and dumb

I'm in that soul saving army
Beating on that big bass drum, oh
yeah.

I used to cuss, I used to fuss
I used to cuss, fuss and boogie all night
long

I used to cuss and fuss
Cuss and fuss and boogie all night long,
oh yeah

But now I'm standing on this corner
I know right from wrong, ah ha.

I used to lie, I used to cheat
I used to lie, cheat and step on people's
feet

I used to lie and cheat
Lie and cheat and step on people's feet,
oh yeah

But now I'm stepping on to glory
Salvation is my beat, ah ha.

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★ I CAN'T DO IT BY MYSELF

B. L. PORTER

JO DAVIS

I can't do it by myself
I can't do it by myself
I need somebody else to help me
I need willing arms to share
And a loving heart to care
I just can't do it by myself.

I wanna know just what a heart is for
And all the thrills that someone's kiss
can bring
I wanna know so many things.

The many wonders I have read of love
Have made me long to know that
feeling, too

But I find loneliness instead of love
And tho' I've done all I can do.

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★ SO FAR AWAY

ROCHELLE HENDERSON
SATCHELL

MELVIN

I want to love you, baby,
But you're so far away.
I want to hold you, baby,
But you're so far away.
Darling, darling, when are you coming
home?

I want to squeeze you, baby,
But you're so far away.
I want to kiss you, baby,
But you're so far away.
Darling, darling, when are you coming
home?

You left me in September to return I
don't know when;

But all I want is to hold you,
But darling, I can't say when.

I want to thrill you, baby,
But you're so far away.

I want to please you, baby,
But you're so far away.

Darling, darling, when are you coming
home?

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★ JIM

(I Wore A Tie Today)

CINDY WALKER
Jim Jim

Jim I did ev'rything that I could,
But the fever just wouldn't die down
So I tied your horse to the wagon bed
And last night I brought you to town.
But when I got there, you were gone,
Jim,
And there was nothing nobody could
do.

I bought you a suit and a tie, Jim,
And today I wore one too.

Jim I wore a tie today.

The first one that I ever wore.

And you'd have said I looked like a
dummy

Out of a dry goods store.

Jim, they said a lot of things,

But I don't know a thing they said.

My mind kept wand'ring off-down the
trail,

Back to the times that we've had.

Ridin' herd thru the sun and rain,

Pannin' for gold on the cuff.

We've done ev'rything in the book, I
guess,

And a lot they never thought up.

Well, Jim, you're ridin' on ahead.

I guess that's how it has to be.

But when you reach those streets

paved with gold,

Jim, stake a claim out for me.

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Music, Inc.

★ STANDING ON THE DANCE FLOOR

SALLEY ISLEY

I say oh ho, I believe I see my baby,
I see my, see my baby,
Believe I see my baby
Standing on the dance floor, waiting
for me

Standing on the dance floor, waiting
for me

I say, oh, waiting for me.

You know she looks so fine

She's mine, all mine

She can't be beat

Oh, can't you see

She's standing on the dance floor,

waiting for me

Standing on the dance floor, waiting
for me.

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★ MINE ALL MINE

CHUCK HARMON

You're mine, all mine

Just mine, all mine

I want the world to see

That you belong to me

Because you're mine, all mine

And just so fine

I want the world to know

That you love me so

I wanted to go steady

But you weren't ready

That was the reason

I had to wait another season

As the years go by

No more tears I cry

Because somehow, somehow

You find you want me now

And now you're mine, all mine

And just so fine

And all the world can see

You are my destiny

And all the world can see

You are my destiny.

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- ☐ Freddy Cannon — Tallahassee Lasso/You Know
- ☐ Billy & Lillie — Lucky Ladybug/I Promise You
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- ☐ Quaker City Boys — Teasin'/Mary Ann
- ☐ Freddy Cannon — Happy Shades Of Blue/Cuernavaca Choo Choo
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- ☐ Dicky Dee — Noo Noo Ma Ma Ma/Flip Top Box
- ☐ Freddy Cannon — Jump Over/The Urge
- ☐ Billy & Lillie — Happiness/Croopin', Crawl'n'
- ☐ Freddy Cannon — Chattanooga Shoe Shine Boy/Worton
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- ☐ Freddy Cannon — Okafonokee/Kookie Mot

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★ WHO ELSE BUT YOU

RUSSELL FAITH CLARENCE KEANER

Who can make a rainy day
Smile at me in such a sunny way
Ask and you'll hear my heart say
Who else but you.

Who can make a lonely night laugh
And sing with just her very sight
Fill my arms with such delight
Who else but you.

When things go wrong
Who understands
Then makes me strong
With the touch of her hand
Who can make my ev'ry tear
Change its mind
And want to disappear
True, the answer's very clear
Who else but you.

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★ YOU KNOW I DO

JEFF BARRY

Shaddy daddy daddy dip dip dip
shaddy daddy daddy
Shaddy daddy daddy dip dip dip
shaddy daddy daddy
Shaddy daddy daddy dip dip dip
shaddy daddy daddy.

Do I wanna hold you tight, you know
I do

Kiss and hug you every night, you
know I do

But before I'll hold you tight
And keep you near me day and night
I got to feel, feel, feel your
lov-lov-lovin' is real

Yeah, you know I do
Shaddy daddy daddy dip dip dip
shaddy daddy daddy

Real, yeah, you know I do
I've been in love before
And I was hurt-a ev'ry time
And now I gotta feel real sure

I'm thru with cryin'
Shaddy daddy daddy dip dip dip
shaddy daddy daddy

Do I wanna give my heart, you know
I do

And tell you that we'll never part,
you know I do

But before I'll give you my heart
And whisper that we'll never part
I gotta feel, feel, feel your
lov-lov-lovin' is real

Yeah, you know I do
Shaddy daddy daddy dip dip dip
shaddy daddy daddy

Do I wanna take your hand, you know
I do

And start a little sweet romance, you
know I do

But before I'll take your hand
And make some sweet romance
I got to feel, feel, feel your
lov-lov-lovin' is real.

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★ HEY PRETTY BABY

ROCHELLE HENDERSON

Hey hey hey baby ooh ooh wee
Hey baby ooh ooh wee
Said I need you babe all by myself
I ain't had no loving since you've
been gone

Ain't had no lovin' since you've been
gone

Said I need you baby all "a" by myself.

You've gone and left me
She won't come back,
Said I need your loving all "a" by
myself.

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★ BUT I DO

ROBERT GUIDRY PAUL GAYTEN

I don't know why I love you, but I do
I don't know why I cry so, but I do
I only know I'm lonely
And I want you only
I don't know why I love you, but I do.

My days have been so lonely
My nights have been so blue
I don't know how I stand it, but I do
Each night I sit alone and tell myself
That I will fall in love with someone
else

I guess I'm wastin' time
But I've got to clear my mind
I don't know why I love you, but I do.

I can't sleep nights
Because I feel so restless
I don't know what to do
I feel so helpless
And since you've been away
I cry both night and day
I don't know why I love you, but I do.
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★ A HUNDRED POUNDS OF CLAY

BOB ELGIN LUTHER DIXON

KAY ROGERS
He took a hundred pounds of clay and
then He said,

"Hey, listen, I'm gonna fix this world
today
Because I know what's missin' "
Then He rolled His big sleeves up
And a brand new world began
He created woman and a lot of lovin'
for man.

With just a hundred pounds of clay
He made my life worth livin'
And I will thank Him ev'ry day
For ev'ry kiss you're givin'
And I thank Him ev'ry night
For the arms that hold me tight
And He did it all
With just a hundred pounds of clay.

Now can't you just see Him walkin'
'round and 'round
Pickin' clay up off the ground
Knowin' just what He should do
To make a living dream like you.
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★ DON JUAN

JERRY LEIBER MIKE STROLLER

Don Juan, your money's gone
And when your money's gone
Now your baby's gone
Don Juan, your baby's gone
Stiff upper lip now, Don
You'll have to carry on.

The yacht we sailed on
The yacht we wailed on
I got to tell you, Don
I loved that yacht
You used to look so cute
In your white sailor suite
Aboard that big white yacht
That you no longer got.

The house we grooved in
The house we moved in
The way we waltzed around the marble
floor
You sure did look deluxe
In your white tie and tux
Up in that big old house
That is no longer yours.

The way you wined me
The way you dined me
I sure am gonna miss a filet mignon
You know, I'm gonna miss
That special way you kiss
You have no tickle, Don
No laundry, Don.
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Inc.



Talented, bright and good looking aptly describe Del-Fi's 15-year-old recording star, Johnny Crawford. Johnny, who plays Chuck Connors' son in the ABC-TV series, "The Rifleman," comes to the record world rich in ancestral theatrical blood. Alfred Megarlin, his maternal grandfather, was Concertmaster of the New York Philharmonic Orchestra from 1918-1923, of the Minneapolis Symphony from 1923-1927, and of the Los Angeles Philharmonic from 1927-1930. His grandmother, Frances Megerlin, was a headliner on the Keith And Arpheum Circuits, and was also as accomplished violinist. His paternal grandfather, Bobby Crawford, became president of DeSylva, Brown And Henderson, Music Publishing Company. It later became The Crawford Music Corporation and in 1929 Crawford sold a backlog of songs to Warner Bros. for \$7,000,000.

Johnny was an Emmy nominee as the 'best supporting actor in a dramatic series' in 1959 for his Mark role; he makes personal appearances with Chuck Connors, star of "The Rifleman," at rodeos. His father, Robert, is currently a film editor at Warner Brothers. In 1959 his father was nominated for an Emmy for the best editing of a film for TV. His brother Bob (now 17) was an Emmy nominee for his Playhouse 90 portrayal in "Child Of Our Times." Three Emmy nominations in one family at the same time set some kind of record.

From the time he was four, Johnny was an entertaining wonder. He charmed his family and friends by dancing, singing, imitating comedians, and talk-

ing in foreign accents. When he was five, he made his Hollywood theatrical debut in the Sarto Theatre's presentation of "Mr. Belvedere," and in 1955 he became one of the original Mouseketeers in Walt Disney's Club. His selection was due in large part to the fencing finesse he displayed. Johnny's father, an amateur fencing champion, had seen to it that his son received tutoring in fencing. At the age of nine, Johnny had his first interview for a television part... the title role in Lux Video Theatre's "Little Boy Lost." In spite of his lack of experience, he showed such inherent acting ability that he won the part. Other important roles which quickly followed included co-starring in Edward Alperson's "Courage Of Black Beauty," a top part in Paramount's "Space Children," and numerous television productions including "The Zane Grey Theatre," "Playhouse 90," "Climax," and fifteen "Matinee Theatres."

However, Johnny's biggest personal interest at the moment happens to be silent motion pictures... in all its phases. He has a collection of silent film classics and shows them to friends and family in the "BJ Nickelodeon," a rumpus room in the Crawford home... outfitted with curtains, screen, projector, posters and rinky tink music.

Young Mr. Crawford hopes to be a motion picture producer-director-actor. He even has his own silent film production company — BJ Productions. He does everything connected with the production of his own silent films... producing, directing, writing, acting and editing.

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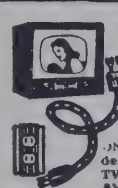
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★ THE BELLS THAT BROKE MY HEART

MARK ROLLINS

JACK ROLLINS

Tho' I watched you with a smile
As you started down the aisle
I was list'ning to the bells that broke my heart

They were ringing out the joy
Of a lucky girl and boy
But for me they were the bells that broke my heart
For they told me I had lost you now, forever

When I hoped and prayed
We'd make just one more start
And I saw what might have been
From the outside looking in
As I listened to the bells that broke my heart.

Oh, you made a lovely bride
But I turned away and cried
As I listened to the bells that broke my heart

I could hear them chime and say
This was your big happy day
But for me they were the bells that broke my heart

For I knew that I could never love another

And they told me that forever we must part

Still my eyes are filled with tears
And I know down thru the years
I'll be list'ning to the bells that broke my heart.

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★ HONEY BEE

DOSSIE TERRY

Walk with me, darling
Let's prove it's not a lie
Want you to be
My sweet little pie
Oh, honey bee, yes, honey bee
Well don't you ever stop loving me
Walk beside me just when the shadows fall

Come to me each time I call
Oh, honey bee, yes, honey bee
Well don't you ever stop loving me
Walk with me thru wind and rain
Thru sunshine and darkness, too
In misery, heartaches and pain
I wanna know if my love is true
Oh, little darling, my life would be complete

My night and day would be so sweet
Oh, honey bee, yes, honey bee
Well don't you ever stop loving me.

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★ YOU'RE NOBODY 'TIL SOMEBODY LOVES YOU

RUSS MORGAN

JAMES CAVANAUGH

LARRY STOCK

Some look for glory
It's still the old story
Of love versus glory
And when all is said and done
You're nobody 'til somebody loves you
You're nobody 'til somebody cares
You may be king
You may possess the world and its gold

But gold won't bring you happiness
When you're growing old
The world still is the same
You'll never change it

As sure as the stars shine above
You're nobody 'til somebody loves you
So find yourself somebody to love.

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★ KEEP ON ROLLING

JERRY LEIBER

MIKE STROLLER

Keep on rolling, keep on rolling
Keep on rolling, keep on rolling
Gonna buy me a ticket
And ride on the B&O
Keep on rolling, keep on rolling
Gonna buy me a ticket
And ride on the B&O
Keep on rolling, keep on rolling
I'm gonna keep on rolling
Far as I can go
Keep on rolling, keep on rolling
Got my cash in a match box
My clothes in a brown paper poke
Keeping on rolling, keep on rolling
Got my cash in a match box
My clothes in a brown paper poke
Keep on rolling, keep on rolling
Well, my heart's like this freight train
Full of fire and smoke
Keep on rolling, keep on rolling
You know my baby's waiting
Down in Baltimore
You know my baby's waiting
Down in Baltimore
She's gonna scream and holler
When she hears that whistle blow
So, keep on rolling, keep on rolling
So, come on, choo choo, move on
Down that track
Keep on rolling, keep on rolling
So, come on, choo choo, move on
Down that track
Keep on rolling, keep on rolling
I'm gonna kiss that woman
Till I blow my stack.
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★ IT WON'T BE LONG

R. FRATTO

J. CARTER

Well, it won't be long
Well, it won't be long
Don't look for me
'Cause I'll be gone
Please, please be true
I'll come back to you
Well, it won't be long
Till I'll be home.

Keep a light in the window
Shining bright for me
Well, it won't be long
Till I'll be home
Don't shed no tears
What's a couple of years.

Don't call my name
'Cause I'll be gone
Well, it won't be long
Till I'll be home
Gonna pack my grip
Gonna take a trip.

★ THE BASIC THINGS

DEREK MARTIN

ESTHER NAVARRO

The basic things of love
Are right here before your eyes
Don't ignore them
Please explore them
And one day you'll realize
(Realize, you'll realize)
That the precious things of love
Are happiness and peace of mind
There's no substitute
For a heart that's true
And so I offer mine
It's so hard to live life alone
Come into an empty room ev'ry night
But when you have a love to call your own

That makes ev'rything all right
Love will make a morning bright
And is right here before my eyes
Ain't gonna ignore them
I will explore them
And find my peace of mind.

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★ LET ME LOVE YOU, BABY

W. DIXON

Well now, oo-ee baby, I declare you
sure look fine
Well now, oo-ee baby, I declare you
look fine
Well, a gal like you would make a
million men change their mind
Now baby, when you walk you know
you shake like a willow tree
Now baby, when you walk you know
you shake like a willow tree
Well, a gal like you would love to make
a fool of me
I'd give you all I own just for a little
bit of your love
I'd give you all I own just for a little
bit of your love
Since I met you, baby, that's all I've
been livin' for
Let me love you, baby, let me love you,
baby
Let me love you, baby, just let me love
you, baby
Let me love you, baby, till your willow
drives me crazy.
Copyright 1961 by Arc Music Corp.

★ GO LITTLE WILLIE

C. DORAN

Go little Willie, go little Willie
You oughta' see him beat his tamborine
Swingest cat that you ever seen
Go little Willie.

Go little Willie, go little Willie
He'll make you, want to clap your
hands,
Your feet start moving and you want to
dance
Go little Willie.
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★ LITTLE MAMA

CARMEN TAYLOR WILLIS CARROLL
AHMET ERTEGUN JERRY WEJLER

Little mama, I took your lovin'
But I wasn't true to you
Little mama, I took your lovin'
But I wasn't true to you
Now you're leavin', little mama
Can't blame you if you do.

Little mama, I lied, lied all along
Little mama, I lied, lied all along
Played around, little mama
Yes, and I did you mighty wrong.

Little mama, I told your good friends
Told your sister Mary, too
Little mama, I told your good friends
Told your sister Mary, too
That all I ever wanted
Was to get your gold from you.

Sorry, sorry to my heart
Little mama, I'm sorry, sorry to my
heart
I had the best intentions
Baby, right from the start.

Little mama, I'm gonna miss you
When you put me on the shelf
Little mama, I'm gonna miss you
When you put me on the shelf
Ain't nothing I can tell you
You didn't find out yourself.

Little mama, I love you
Little mama, I love you
Little mama, I love you
Little mama, I miss you
Little mama, I don't want nobody but
you.
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★ BETTY JEAN

GARY PAXTON

Well, I went and dipped it up with-a
short, fat Fanny
Or even had a young love with-a gal
named Nancy
I just had a hop-a with-a Peggy Sue
But now, Betty Jean, I want to bop
with you.

Betty Jean, you're real keen
Tonight at the hop we'll do the chicken,
bop and stroll
Come on, Betty Jean, I wanna rock 'n'
roll.

I'm gonna give up my strolls with-a
long tall Sally
Even quit kissin' Dinah out in the alley.
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★ DOG HOUSE

DAVE BARTHOLOMEW R. C. GUIDRY

You sit and watch T.V. all day long
My supper's never ready when I get
home
I don't know what you're doin'
Better start improvin'
Gonna find yourself in the dog house
tonight.

You talk too much 'til your throat gets
sore
You never wash the dishes and my
clothes no more
You ain't crazy, you're just lazy
I've never seen a girl like you
I must have been completely out of my
mind
When I told the preacher "I do"
You write to your mother ev'ry day
But she only lives 'bout a block away
I don't know what you're doin'
Better start improvin'
Gonna find yourself in the dog house
tonight.
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★ ALONG CAME JOE

HAL DAVID BURT BACHARACH

Just when things were going fine
Along came Joe
Just when you were almost mine
Along came Joe
You smiled at him
He smiled at you
And all at once my world fell thru.

There were raindrops over head
Where stars once shined
Not a single thing I said could change
your mind
Along came Joe along came Joe
And stole your love from me.
(c) Copyright 1961 by Sequence Music, Inc.

★ YOUNG AND LONELY

RICHARD MULLAN HAMISH MENZIES

To be young and lonely
It seems so unfair
To be young and lonely
In a world that doesn't care.

A world where they don't realize
We're not children any more
A little understanding
That's all we're asking for.

To be young and lonely
I know what it means
To be young and lonely
But I still have my dreams.

They can't stop me from dreaming
And if my dreams come true
I know I'll find someone
Who's young and lonely, too.
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CLARENCE HENRY -

"BUT HE CAN SING"

Clarence Henry, a young, good-looking compactly-built singer from New Orleans is the latest overnight success in the record world.

In March of 1961, he was working in a rather obscure New Orleans club. In April, he was on a nationwide tour of concert halls, stage shows and television appearances. It all resulted from his record-smashing hit on Argo Records, "BUT I DO."

Clarence, born just outside of New Orleans in Algiers, Louisiana, in 1937, is one of seven children (two brothers and four sisters). As a youngster his one ambition was to be a singing star and, he devoted all his time to achieving that end, even taking piano and trombone lessons while in school to improve his knowledge of music and its techniques.

FIRST "PRO" JOB

His first professional job came in 1955, when he worked briefly with Bobby Mitchell's band as singer and pianist. Almost immediately, however, Clarence formed his own combo and began working in and around New Orleans with it.

The following year he made his first recording, "AIN'T GOT NO HOME," for the Argo firm, and it enjoyed enough success to give him a taste of national prominence, but succeeding releases couldn't quite push him over the hump of stardom. "Ain't Got No Home" did win him the nickname, of "Frogman," because of the trick voice effects he employed on that side.

Henry continued to work regularly in New Orleans in the next few years and deservedly earned a high reputation locally. Then came "But I Do" and the rest is history.

FRIENDS THAT HELPED

A modest young man, Clarence points to several persons "without whom will be fulfilled.

whose help I could never have made it." One would be his high school music teacher, who encouraged Henry's ambitions at every opportunity. Another is Bobby Charles, the singer-songwriter who wrote "But I Do" for him and has been a close friend for many years. Still another is Paul Gayten, a former recording star himself who now is an Argo Records executive. "I owe a lot to Paul for his long friendship and encouragement and his advice in the selection of songs for me to do," says Clarence.

Two other New Orleans singers can be credited with having influenced Clarence Henry's style — one is the well-known Fats Domino, the other a man known simply as Professor Longhair. "You may not have heard of him," says Clarence, "but he can sing!"

Because music demands so much of his time, Clarence's outside interests are few. "I like to go and see my high school football team play once in awhile for old times' sake," he says. "And I do enjoy putting around in a little vegetable garden I have at home. But best of all I like to play piano and sing for my wife and family.

SUCCESS: NO CHANGE!

How has instant success affected Clarence Henry? "It has changed him little as a person because, as he puts it, 'I've got a wife, mother, four sisters and two brothers at home that would take delight in chopping me down to size if they ever felt I was getting cocky or swell-headed. All I want to do is to be able to continue to enjoy success as a singer and be a good representative of my little home town of Algiers.'"

You could get very good odds from almost any gambling man that his aim will be fulfilled.

★ HEY, DOLL BABY

TITUS TURNER

Hey, doll baby, can we have a little
talk together
I want to tell you all about my troubles
Whatcha been doing since your man's
been gone
Tell me how you feel since your man's
back home
Hey, doll baby, listen to me
Hey, doll baby, whose coat is hanging in
my closet
I can't remember when I bought it
Tell me that your brother was here
today
I don't want to take it no other way
Hey, doll baby, listen to me
I'm the same man that made you
That's why I'll never trade you
Walking 'round here looking so fine
Just about make me lose my mind
Hey, doll baby, are you ready for some
love and kissing
How many have I been missing
It ain't been long, but I've been true
I just want to have a talk with you
Hey, doll baby, make up your mind for
love's sake
We don't have no time for mistakes
Roll back the rug and mail up the door
I ain't gonna leave you never no more.
(c) Copyright 1955 by Progressive Music
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★ OPPORTUNITY

HANK HUNTER

I saw you walkin' up a flight of stairs
(She was on her way to granma's)
Your ev'ry motion answered all my
prayers
(Granma, what beautiful shoulders)
I said hello and now I'm glad I did
(Little Red, little Red, look out)
'Cause when I saw your face, I flipped
my lid
(Go, Freddy, go)
Whoa, whoa, whoa opportunity knocks
just once
Whoa, whoa, whoa opportunity knocks
just once
You're sweet as a rose, you're fresh as
a daisy
You're knockin' me out, you're drivin'
me crazy
Opportunity knocks just once.

I got up nerve enough to ask your
name
(Little Red, little Red, go slow)
'Cause I know nothing ventured nothing
gained
(Hey, Freddy, don't take no)
And now we're goin' steady all the time
(Buy the ring, call the preacher)
It's wonderful to think you're really
mine
(Local boy makes good).
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Inc.

★ CAN'T LET YOU GO

ALVIN PARHAM

PEYLIA PARHAM

Please, please, don't leave
I need your lovin' so bad
I say you've got the kind of lovin'
That I ain't never had
You thrill me so-o-o, baby
Can't let you go
All the lovin' you need
I got it right in my heart
I say I'm hopin' and I'm prayin'
That we won't ever part
Now if you're thinkin' of leavin'
You can do it some other time
'Cause if you leave me, pretty baby,
Don't you know
You're gonna mess up my mind
Wo wo, don't leave me.
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★ JUST FOR OLD TIMES
SAKE

HANK HUNTER

JACK KELLER

Although I know you said goodbye to
me
I can't help thinkin' how it used to be
I guess I'll always be in love with you
I can't forget the things we used to do.
Oh, darlin', just for old times sake
Pretend our love's still new
And say that you're still mine
Just for old times sake.
I know that if once more we share a
kiss
You'll realize that it's a thrill you miss
That old time feelin' deep within your
heart
Would make you give our love a brand
new start.
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Nevins-Kirshner Associates, Inc.

★ THE HANDS YOU'RE
HOLDING NOW

MARTY ROBBINS

The hands you're holding now, if you
remember.
Are the very hands that gave you your
first rose
They're reaching out for one last
dying ember
In the ashes of love that's lost its
glow.

If you don't want me I won't try to
keep you
But there's just the smallest chance
you may be wrong
Until you're sure I hope you'll never
let go
Of the hands that you're been holding
for so long.

Did God mean I could keep you for a
lifetime,
Or did he mean for just a year or two.
And if it's meant that I should have
to lose you
Then what's these hands you're holding
gonna do?

I can't forget the first time that I
kissed you
It's the sweetest feeling I have ever
known
But ev'ry dream they say must have
an ending
And you'll leave the hands you're
holding all alone.

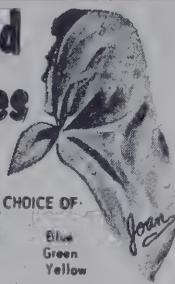
If you don't want me, I won't try to
keep you
But there's just the smallest chance
you may be wrong
Until you're sure I hope you'll never
let go
Of the hands that you've been holding
for so long.
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★ FUNNEL OF LOVE

CHARLIE MCCOY

KENT WESTBERRY

Here I go falling down, down, down
My mind is a blank
My head is spinning around and around
As I go deep into the funnel of love
It's such a crazy, crazy feelin'
I get weak in the knees
My poor old head is a-reelin'
As I go deep into the funnel of love
I tried and I tried to run and hide
I even treid to run away
You just can't run from the funnel
of love
It's bound to get you some day.
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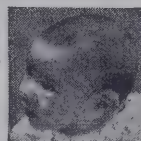
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★ MOTHER-IN-LAW

ALLEN

TOUSSAINT

Mother-in-law, mother-in-law
Mother-in-law, mother-in-law
The worst person I know
Mother-in-law, mother-in-law
She worry me so
Mother-in-law, mother-in-law
If she leave us alone
We would have a happy home
Sent from down below
Mother-in-law, mother-in-law
Mother-in-law, mother-in-law
Sin should be her name
Mother-in-law, mother-in-law
To me they are about the same
Mother-in-law, mother-in-law
Everytime I open my mouth
Then she tries to put me out
How could she stoop so low
Mother-in-law, mother-in-law
Mother-in-law, mother-in-law
I come home with my pay
Mother-in-law, mother-in-law
She asks me what I made
Mother-in-law, mother-in-law
She thinks her advice is a constitution
If she would leave, that should be the
solution
And don't come back no more
My mother-in-law, mother-in-law.
Copyright 1961 by Minit Music, Inc.

★ ONE MINT JULEP

RUDOLPH TOOMBS

One early mornin' as I was walkin'
I met a woman and started talkin'
Went in a tavern to get a few nips
But all I had was a mint julep.
One mint julep was the cause of it all
The lights were burning low there in
the tavern
When thru the swingin' door up popped
her father
He said, "I saw you when you kissed my
daughter
Got to wed her right now or face a
slaughter"
I didn't know just what I was doin'
I had to marry or face ruin
A mint julep, a mint julep, a mint
julep, a mint julep
One mint julep was the cause of it all.
I don't want to bore you with my
trouble
But from now on I'll be thinking double
I'll buy her roses or maybe tulips
I got too much trouble from buying
juleps
A mint julep, a mint julep, a mint julep,
a mint julep
One mint julep was the cause of it all.
I don't remember just how it started
But all I know is we should have parted
I stole a kiss and then another
I didn't mean to take it further.
(c) Copyright 1952 by Progressive Music
Publishing Co., Inc.

★ LITTLE SUZY

R. GUIDRY

I'm in love with little Suzy
And I think little Suzy loves me too
I don't care what her faults are
I'm gonna love her for the rest of my
life
Come on, little Suzy, be my girl.

I went to the picture show last Sunday
And don't you know little Suzy met me
there
Knew right then by the smile on her
face
No other girl could take her place
Come on, little Suzy, be my girl.

One day I'm gonna marry little Suzy
And take her to be my very own
We'll build a home and settle down
Have a bunch of little Suzies runnin'
all around
Come on, little Suzy, be my girl.
Copyright 1961 by Arc Music Corp.

★ RUNAWAY

SHANNON

CROOK

As I walk along, I wonder what went
wrong
With our love, a love that was so wrong
And as I still walk on
I think of the things we've done
together
While our hearts were young.
I'm walking in the rain
Tears are falling and I feel the pain
Wishing you were here by me
To end this misery
And I wonder, I won-won-won-won, I
wonder
Why, why, why, why, why, she ran
away
And I wonder where she will stay
My little runaway, run-run-run-run-
runaway.
Copyright 1961 by Vicki Music, Inc. & Mo-
Laughlin Pub. Co.

★ FOOLIN' 'ROUND

HARLAN HOWARD

BUCK OWENS

I know that you've been foolin' 'round
on me right from the start
So I'll take back my ring
And I'll take back my heart
And when you're tired of foolin' 'round
with two or three
Come on home and fool around with
me.

I wasn't foolin' 'round the day I said,
"I do"
But many a night I've wished that I
was foolin', too
I know it's foolish takin' all this misery
But when it's you, a fool I'll always be.

So, honey, fool around
You'll know right where I'm at
Don't worry if I'm lonesome
'Cause I'm used to that
And when you're tired of foolin' 'round
with two or three
Then come on home and fool around
with me.
(c) Copyright 1960 by Central Songs, Inc.

★ GOTTA GET A GIRL

BURT F. BACHARACH

HAL DAVID

Looking for a girl, looking for a girl
Gotta get a girl, gotta get a girl
Someone to talk with, I just gotta get
a girl
Someone to walk with and I gotta get
a girl
To kiss and hold me tight
What I wouldn't give
If I could be with someone tender
Who would give her love to me
In sweet surrender, I just gotta get a
girl
To kiss and hold me tight
Two by two, they're always passing
by me
I'm so very lonely I could cry
And that is why I gotta get a girl
Someone to dance with, I just gotta get
a girl
To share romance with, I just gotta
get a girl
To kiss and hold me tight.
(c) Copyright 1961 by Sequence Music, Inc.

★ I'M GETTIN' MARRIED

JEFF BARRY

BEN RALEIGH

Mom and dad, listen to me
You've got to understand
The way we feel
I love her and she loves me
We both know our love is real
Though you say that we should wait
Because our love is young and new
Still I know our love will last
Know that what I'm doing
Is the right thing to do.
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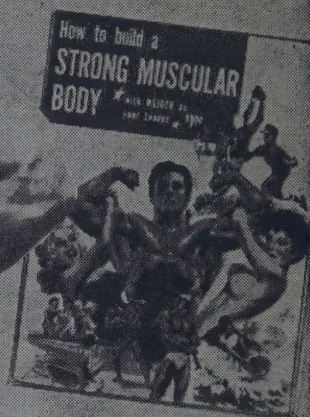
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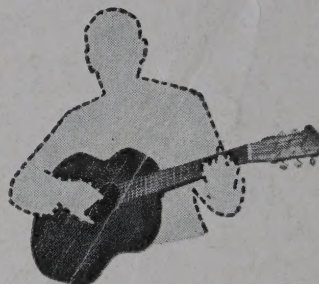
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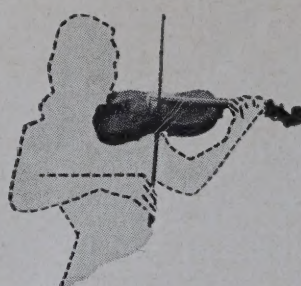
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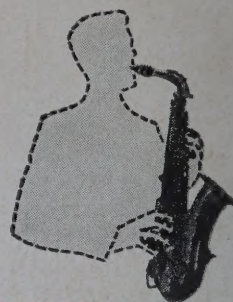
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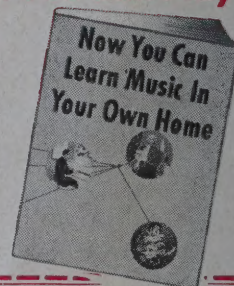
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